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STUDIES  
IN  
LAYAMON'S VERSE

A THESIS PRESENTED  
TO THE FACULTY OF THE GRADUATE DEPARTMENT  
OF NEW YORK UNIVERSITY  
UPON APPLICATION FOR THE DEGREE OF  
DOCTOR OF PHILOSOPHY

BY  
SARAH J. MCNARY.

1902

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BALTIMORE

J. H. FURST COMPANY

1904







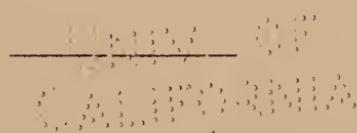
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A decorative floral border consisting of a rectangular frame with intricate, symmetrical floral and leaf patterns filling the interior.

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PREFATORY NOTE.

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The readings of ms. Cott. Otho. C. XII. have been for the most part disregarded, because Zessack has proved that it is not a recension of ms. Cott. Calig. A. IX., as Madden supposed, but is derived independently from a common original, and is not closely related either to the source or to the earlier manuscript.



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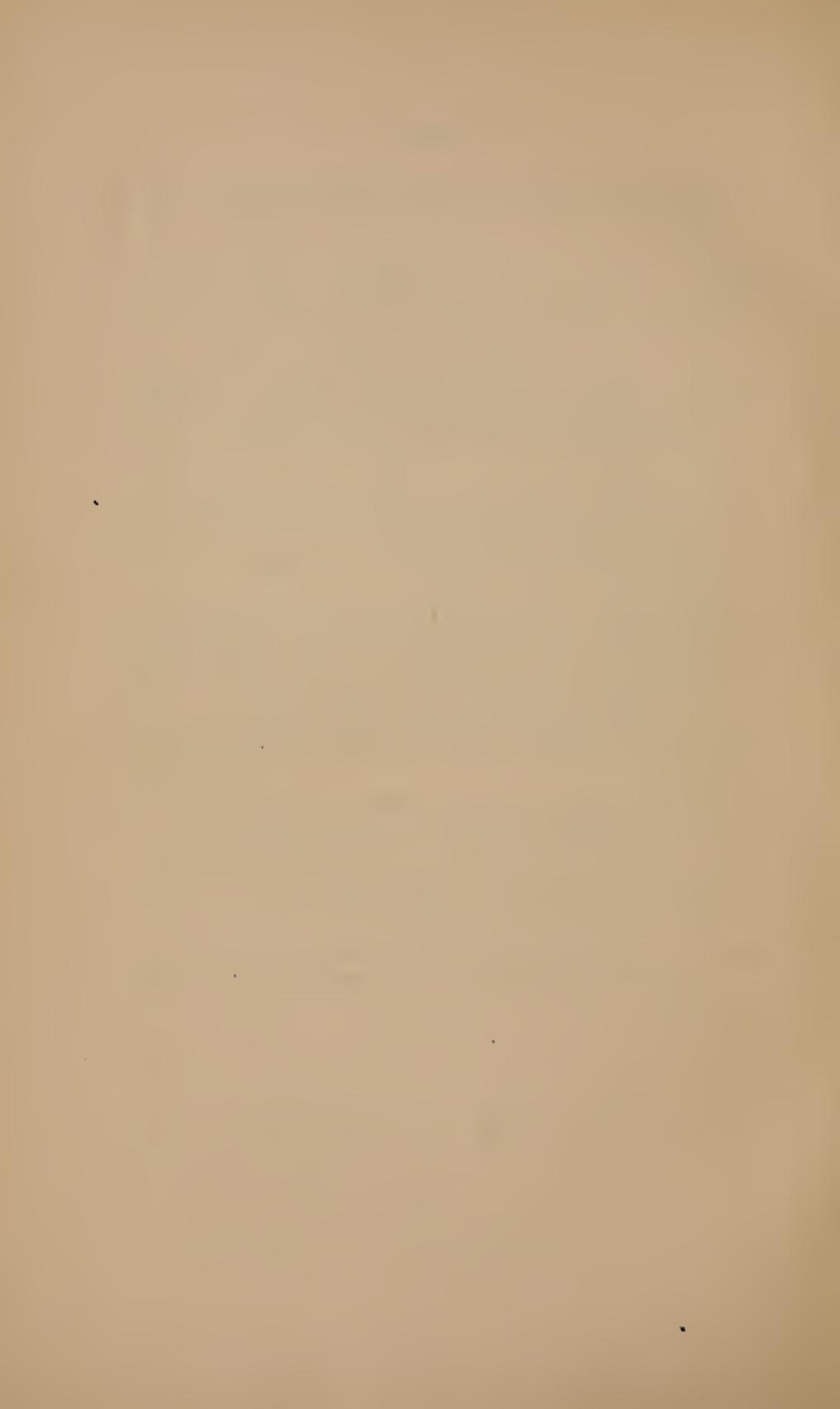
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UNIVERSITY OF  
CALIFORNIA,

STUDIES IN LAYAMON'S VERSE.

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CHAPTER I.

*Previous Theories of Layamon's Verse.*

The nature and sources of the metrical form of Layamon's *Brut* have been the subject of much theorizing. The date of its production, the early part of the thirteenth century, at once suggests several possibilities as to the derivation of the verse; and the length of the poem, 32,241 lines, and the apparent irregularity, give room for various theories and generalizations.

No exhaustive investigation, however, was made until the laws of Old English verse were formulated. Mitford,<sup>1</sup> Tyrwhitt,<sup>2</sup> Regel,<sup>3</sup> H. Morley,<sup>4</sup> ten Brink<sup>5</sup> and Wissmann<sup>6</sup> regard the metre as of O. E. origin. Marsh<sup>7</sup> finds an intermixture of the A. S. and Norman systems of versification. A. J. Ellis<sup>8</sup> calls the verse little better than prose. Madden<sup>9</sup> agrees with Guest<sup>10</sup> that the ryming couplets of the poem were formed on a Latin rhythm with four accents.

The more recent views<sup>11</sup> concerning Layamon form a chapter in the history of the war of Old English verse theories and of Middle English word-accent. Since the latter play so prominent a part in the literature of our subject, a brief statement of them may not be amiss.

<sup>1</sup> p. 170.

<sup>6</sup> King Horn, p. 57.

<sup>9</sup> Vol. I, p. xxv.

<sup>2</sup> p. 34.

<sup>7</sup> p. 441.

<sup>8</sup> p. 496.

<sup>10</sup> pp. 406-16, 446-447.

<sup>3</sup> Germ. Stud. I, p. 172. Anglia I, p. 197.

<sup>4</sup> p. 73-74.

<sup>5</sup> Gesch. der Engl. Lit., Vol. I, p. 237. See also Paul's Grundriss, Vol. II, p. 622.

<sup>11</sup> Since 1876.

The backbone of the four-stress theory as applied to Old English verse and to its descendants in Middle English is the well known law of Lachmann: Every syllable immediately following a long syllable or a short *unstressed* syllable, receives a subordinate accent; and every syllable following a *stressed* short syllable remains unstressed.

Inflectional and other weak endings must frequently be accented under application of this formula. The chief argument for its enforcement in Middle English descendants of the Old English metre—and this is the only kind of verse in which anybody tries to enforce it—is the occurrence in such poems of rimes of (a) an inflectional with a root syllable, and (b) two inflectional endings. Much of the verse formed on Romance models<sup>1</sup> takes no account of the law, as even its supporters admit. And there is no evidence that it was observed in ordinary speech.

The two-stress theory claims that ordinary word-accent and verse-accent should coincide; that this is what happened in English imitations of Latin and French rhythms, or the new metres would not have been intelligible to the hearers; that these metres, instead of accenting weak inflectional endings in the prescribed cases, tend to obscure and elide them; and that no difference can be observed between such endings when they follow a long syllable, or a stressed short one. Since Lachmann's law does not apply to these rhythms, to attempt to make the alliterative verse conform to it is illogical, especially since the two kinds of metres may be found in a single poem, as in the *Bestiarius*.<sup>2</sup> The argument from rime is answered by the admission that unstressed syllables, alike in verse derived from Old English and in that from Romance sources, were rimed from Old English times to Shakespere, though never with great frequency.<sup>3</sup>

The advocates of the four-stress theory have uniformly claimed that in Lazamon the O. E. verse laws are in full force, and that consequently Lachmann's law of verse-accent is still observed.

<sup>1</sup> Wismann, *Anglia* V, p. 476. For a critique of this theory, see Schipper, *Eng. Stud.* IX, p. 186.

<sup>2</sup> Schipper, *Wien. Beit.* II, pp. 162-169.

<sup>3</sup> Schipper, *Eng. Stud.* X, pp. 196-201.

The adherents of the two-stress theory have either traced Laȝamon's verse to a foreign source; or seen in it the O. E. types modified slightly or to a considerable extent by French influence; or derived it from the older Teutonic verse from which the Old English itself was developed.

The four-stress theorists have not done much detailed investigation of this work. No one has applied ten Brink's O. E. types<sup>1</sup> to the *Brut*. In trying to establish his theory of word-accent, which of course must apply to Laȝamon, Wissmann gives attention chiefly to the *Ormulum* and the *Poema Morale* on the one hand, and *King Horn* on the other.

The first of the avowed two-stressers to classify Laȝamon's metre is Trautmann.<sup>2</sup> But his position is anomalous—or was so before 1895, when he changed his entire theory of O. E. verse and became a four-stresser. His first idea was that the *Brut* gave evidence, not of development of a national form, but of derivation from a foreign source—the iambic dimeter acatalectic of the Ambrosian hymns. To secure the four accents which this verse demands, he was forced to adopt Lachmann's law, though denying its applicability to Old English or to prose discourse.<sup>3</sup> The peculiarities in the treatment of unstressed syllables<sup>4</sup> he explained by admitting the continuance of the O. E. practice in that particular. He reached his conclusion as to the source of the verse by claiming, in every important case, the agreement of Laȝamon's metre with that of Otfrid, which, with Wackernagel, he derived from the Latin. In a later article<sup>5</sup> he suggested that this form of verse in England originated in direct imitation of Otfrid rather than of the church hymns. His recent conversion to the four-stress theory,<sup>6</sup> however, has entirely changed this view of origins. He now derives directly from the Old English the verse which formerly

<sup>1</sup> Paul's *Grundriss*, Vol. II, p. 516, also *Heath, Phil. Soc. Trans.*, 1891-4, p. 382.

<sup>2</sup> *Anglia* II, p. 153.

<sup>3</sup> He distinguishes verse-ictus and word-accent, whence it is to be presumed that some of his stresses are subordinate. He uses the same stroke (/) for all alike. See *Anglia* V. Anz., p. 111.

<sup>4</sup> (a) The omission of unstressed syllables in one or more feet of a verse. (b) The use of two unstressed syllables instead of one.

<sup>5</sup> *Anglia* VII. Anz., 215.

<sup>6</sup> *Anglia Beiblatt* V (1894-5), p. 87.

he sought to explain in other ways.<sup>1</sup> It is his opinion of the source, though, and not the characteristics of the metre in question, which is affected by his change of belief.

Einenkel<sup>2</sup> supports Trautmann's first view as to the nature and origin of Lažamon's verse. The number of cases of inflectional syllables riming either with like syllables or with monosyllabic words, and the fact that the syllables in question are only those regarded by the Lachmann law as capable of bearing accent, are proofs to him of the observance of that law. The rime was developed, he claims, from the riming of end-syllables first, and of root-syllables later. The position of the alliterative letters in the line is an additional proof of the existence of four stresses.

Menthal<sup>3</sup> examined 1500 lines from various parts of the poem. The results support Trautmann's statement as to accented syllables, and give the proportional occurrence of each peculiarity.

Sweet<sup>4</sup> also follows Trautmann's view in the main. "In the M. E. four-stress metre, syllables that are quite stressless in ordinary speech can in verse take the full stress required by the metre."

The chief upholder of the two-stress theory of the origin of the metre of the *Brut* is Schipper. In his earlier work<sup>5</sup> he asserts strenuously that the prevailing rhythm is the two-stressed half-line. Though occasional lines, when read singly, seem to conform to a different rhythm, when read in connection with a long passage they fall into the general scheme. These longer lines, some with three, some apparently with four accents, suggest the possibility that the short rimed couplet may have developed from the two-stressed verse by the emphasizing of a subordinate accent in the several-syllabled *Senkung*. In Lažamon, however, the secondary accent retains its subordinate place. Though the French model may have come before the poet's eyes, it is his own national line that prevails. Long lines with a single alliterating word in each half-line are to be met most frequently. Lažamon's work is a

<sup>1</sup> *Anglia* XVIII, p. 96, foot-note.

<sup>2</sup> *Anglia* V, Anz., p. 30. E. E. T. S., 80, pp. xxi-xxxix.

<sup>3</sup> *Anglia* VIII, Anz., p. 49.

<sup>4</sup> p. 163.

<sup>5</sup> *Altenglische Metrik*, p. 146.

battle-ground between alliteration and rime, but it is the alliteration which conquers.

Luick,<sup>1</sup> though an adherent of the two-stress view of O. E. poetry, instead of deriving Lažamon's verse directly from that source, connects it more closely with the eight-stressed Germanic *Gesangvers*, which he thinks must have survived in folk-literature. This long line in Lažamon and similar verse became broken by the rime into two lines, and thus developed the national rime-verse. It is more measured (*taktierend*) than the O. E. metre. Though Luick does not expressly accept the law of Lachmann, his system of accenting virtually follows it.<sup>2</sup> Each line contains two principal and two subordinate accents. Their relation to O. E. verse is shown by the fact that they follow five types resembling those of Sievers.<sup>3</sup> There are also lines which may be considered as modeled after the old form. These may be accounted for by the immediate influence of the Old English verse or survivals of it.<sup>4</sup> The rime in Lažamon has quite superseded the alliteration, which is used merely as ornament.

In his second work, Schipper<sup>5</sup> accepts Luick's claim for the grouping of the verse into types based on those of Sievers, but he criticises Luick's formulation of those types, rejecting those which demand a secondary accent, either at the end or within the line, on such inflectional endings as *-e*, *-es*, *-en*, *-er*. He bases this rejection on evidence drawn from Lažamon's rimes, which, except in a few unimportant cases, take account of the stem syllable and disregard the endings. Luick's theory of the origin of the verse he also rejects, because no traces of the old Germanic *Gesangvers* remain, because Lažamon's metre can be immediately related to O. E. forms, and because the growing influence of Wace can be traced in the *Brut* in both verse-structure and rime.

The change in Schipper's ideas consists in the admission of a more perceptible French influence, and in the recognition of additional accents in the Old English forms as developed by Lažamon.

<sup>1</sup> Paul's Grundriss, Vol. II, p. 994.

<sup>2</sup> P. u. B. Beit. X, p. 209.

<sup>3</sup> See especially Paul's Grundriss, II, p. 1002.

<sup>4</sup> Luick divides M. E. verse into two classes, one derived immediately from O. E., the other from the *Gesangvers*.

<sup>5</sup> Wien. Beit. 2, p. 57.

## CHAPTER II.

*Laȝamon's Use of Alliteration and Rime.*

It is in the rime of the *Brut* especially that four-stresser and two-stresser alike find their strongest arguments; and it is this element of the poem that most vitally helps to determine Laȝamon's method of composition and the source of his verse. The length of the work, and the evidence of change in the poet's technique revealed by a mere cursory reading of different parts of the three volumes, necessitate long and careful statistical examination before conclusions can be trustworthy. The weakness of previous theories lies in the fact that they are not based on extensive investigation. The present study aims to show the significance of Laȝamon's use of alliteration, to determine the function of rime in his verse; to discover to what influences his technique was indebted; and by deciding, as far as this poem is concerned, the vexed question of Middle English word-accent, to make as sure a basis as possible for a theory of his metre.

The quality of Laȝamon's alliteration has been noted to some extent by Schipper and Regel.<sup>1</sup> Strictly correct alliterating long lines (with two alliterating letters in the first, and one in the second half-verse) are to be found, Schipper asserts, "oft genug." Quite as often the last of the three letters is in the last stress of the second half-verse. "Oefters alliterieren auch die zwei Hebungen des zweiten Halbverses mit einer des ersten." "Nicht minder oft" all four of the stressed syllables alliterate, either with the same letter, or with different letters variously placed. The most frequent of all is the single letter in each line.

<sup>1</sup> Alteng. Met., pp. 150-153. Germ. Stud. I, pp. 172 ff.

Regel's investigation has to do with the occurrence in the *Brut* of the old alliterative formulas, rather than with the position of the alliterative letters in the line.

With the foregoing statements may be compared the following tabulation and its conclusions :

TABLE I.

## PLACING OF ALLITERATIVE LETTERS.

Number of lines examined,	- - - - -	5,000
	(1000-2000, 2000-3000, 18,000-14,000, 15,000-16,000, 30,000-31,000)	
Total cases of alliteration,	- - - - -	1570=63 per cent.
Strictly correct alliterating long lines,	- - - - -	75=4.7 "
First half-line regular, third alliterating letter on last stress of second half-line,	- - - - -	40=2.5 "
One letter in first, 2 in second half-line,	- - - - -	90=5.7 "
Two letters in each half-line,	- - - - -	173=11 "
One letter in each half-line,	- - - - -	1134=72.2 "

These results reveal a notable departure from the O. E. laws of alliteration. So far as the junction of short lines into couplets is concerned, Laȝamon seems to have felt any combination of alliterating letters permissible. The distinction between the first and second half-lines, which in the old verse led to so careful an avoidance of more than one letter in the second, he quite disregarded. But with all this freedom, alliteration in the *Brut* has not forgotten its old function as a means of binding together the two short lines.

But to admit this fact is not to decide whether Laȝamon is to be classed as a distinctly alliterative poet or not. A comparison of the practice of other poets of his own time and of the following centuries will help to establish a conclusion.

TABLE II.

## COMPARISON OF ALLITERATION AND RIME IN OTHER POEMS.

	DATE.	FORM.	% allit. in couplets.	% allit. in single lines.	Total % allit.	% rime without allit.
The Proverbs of Alfred,	1175	64 % couplets.	60	22	82	18
Genesis and Exodus,	1250	couplets.	47.2	28	75.2	24.8
King Horn,	c. 1250 [MS.]	"	11	21	32	68
Havelok,	c. 1280	"	38	41.8	79.8	20.2
Song of Roland,	1430-40 [MS.]	"		66.4	66.4	33.6
Rouland and Vernagu	c. 1330 [MS.]	121 stanzas		11.2	11.2	88.8
Otuel,	c. 1330 [MS.]	couplets		17	17	83
Duke Rowlande and Sir Otuell,	1430-40 [MS.]	121 stanzas		32.4	32.4	67.6
Arthur,	1428	couplets	19	12.4	31.4	68.6
Sege off Melayne,	1430-40 [MS.]	12 l. stanzas		35.1	35.1	64.9
Le Morte Arthur (Furnivall, 1864),	15 c (?)	8 l. "	9.5	37.5	47	53

From these results we may see that, while individual poets vary widely in their use of alliteration and rime, the *Proverbs of Alfred* and *Genesis and Exodus*, nearly contemporary with the *Brut*, have a larger per cent. of alliteration, while the 15th century *Roland* still has practically as large a per cent. Again, *Rouland and Vernagu* and *Otuel*, both early, have a small per cent., while the remaining poems, ranging from the 13th to the 15th century, have about half as much alliteration as the *Brut* (*Le Morte Arthur*, two-thirds). These poems, it should be noted, are all rimed, so that there can be no question, except in the case of the *Proverbs of Alfred*, resembling the *Brut* metrically, as to the subordinate function of the alliteration. As compared with them, the *Brut* does not use alliteration to a sufficient extent to justify its classification as an alliterative rather than a ryming poem.

Whether *Laȝamon* as a whole preferred rime as a means of uniting the short lines, and how his practice varied in different parts of his work, are shown conclusively in the following table. The estimate, so far as rime is concerned, is somewhat conservative. End-syllable rimes as a rule have not been admitted, except where alliteration seemed to bring the root-syllables also toward

intentional comparison. A less conservative treatment would merely emphasize the conclusion.

TABLE III.

## PROPORTION OF ALLITERATION AND RIME.

LINEs.	1 Allit. without Rime.	2 Allit. Rime.	3 Rime without Allit.	4 Neither Allit. nor Rime.	5 Total. Allit.	6 Total Rime.
1- 1,000	162	242	72	15	404	314
1,000- 2,000	122	248	109	15	370	357
2,000- 3,000	98	258	116	26	356	374
3,000- 4,000	73	276	136	12	349	412
4,000- 5,000	60	309	110	10	369	419
5,000- 6,000	65	306	113	14	371	419
6,000- 7,000	80	234	163	18	314	397
7,000- 8,000	54	280	154	9	334	434
12,000-13,000	54	258	174	9	312	432
13,000-14,000	42	248	200	11	290	448
14,000-15,000	57	252	180	6	309	432
15,000-16,000	72	260	158	8	332	418
16,000-17,000	89	288	111	10	377	399
17,000-18,000	46	268	178	8	364	446
18,000-19,000	52	216	221	10	268	437
19,000-20,000	70	269	147	13	339	416
20,000-21,000	92	263	133	12	355	396
26,000-27,000	34	336	125	5	370	461
30,000-31,000	34	310	150	2	344	460
31,000-32,000	15	309	170	6	324	479
					6,761	8,440

The most obvious conclusion from this table is expressed in the two totals of alliteration and rime. The latter is in excess by 1,679 cases. In other words, 67.6 % of the 20,000 lines show alliteration, while rime appears in 84.4 %. It is evident where the poet's preference lay.

The reason for the difference between this result and the conclusions reached by Schipper<sup>1</sup> and Regel<sup>2</sup> is partly because of the greater number of lines here examined, for both critics show as much latitude in the admission of rimes as was permitted in this

<sup>1</sup> Alteng. Met., pp. 150-153,

<sup>2</sup> Germ. Stud. I., p. 160.

case, Regel even granting the riming of end-syllables. Their results also depend partly on the section of the work from which they drew their extracts. The table shows a curious variation in the proportion of alliteration and rime. While on the whole the alliteration tends to decrease and the rime to increase, the latter reaching its highest point at the end of the poem, the alliteration is at its minimum at lines 18,000–19,000 instead of at the end, where we should expect it.

It is by no means easy to determine exactly what *Laȝamon's* ear accepted as rime. Schipper admits as rimes such cases as *layen* : *londe*<sup>1</sup> 14,339–40 ; *scipe* : *brohte* 14,862–3 ; *freondscipe* : *seoluen* 15,226–7. But in the following words Einenkel<sup>2</sup> hears rime only in the last or inflectional syllables and not in the root-syllables : *hauene* : *haeleðe* 28,432–3 ; *ihaleȝed* : *ifuleȝed* 29,433–4 ; *clerekes* : *hokeres* 29,789–90 ; *sechien* : *susteren* 28,782–3 ; *iheled* : *neoðered* 29,991–2 ; *baluwen* : *ileoten* 31,306–7. And these he classes as rimes of monosyllables with inflectional endings : *bliðe-mod* : *iblissed* 29,701–2 ; *aerd* : *bidaeled* 12,742–3 ; *iset* : *iseemed* 27,430–1.

In his classification of the rimes of *King Horn* Wissman allows such words as *softe* : *brihte*, to rime on the root-syllables as well as on the endings, though his principles of accent accept the merely inflectional syllable rimes. According to Wissman's classification, therefore, the words mentioned from Einenkel, as well as those from Schipper, can be regarded as full though of course imperfect rimes.<sup>3</sup> Examples are : pure rimes, *riht* : *pliht* 5043–4 ; *broðer* : *oðer* 5,017–8 ; only root-syllable perfect, *Lundene* : *punde* 5,119–20 ; assonant, *orn* : *nom* 5,009–10 ; elupute : *custe* 5,011–2 ; consonant, *kene* : *idone* 5,287–8 ; impure vowel and consonant, *riche* : *aefter* 5,566–7 ; leode : *londe* 5,239–40 ; monosyllables with root-syllables, *Rome-wal* : *onwalden*, *fole* : *comen* 5,556–7, *blod* : *bædde*

<sup>1</sup> The stroke (/) refers of course to accent.

<sup>2</sup> E. E. T. S., 80, pp. xxi ff.

<sup>3</sup> *King Horn*, p. 53. Cf. examples of imperfect rimes in *Judith* (edited by A. S. Cook, p. lxx), *hund* : *wand* 110, *herewæthan* : *onwrīthan* 173, *fyrngeflitu* : *swyrdum* 264, *gehēawum* : *behēafdod* 289, *fleām* : *ēacen* 292a 293a, *sceacen* : *fealht* 292, *sigorlēan* : *gelēafan* 345, *laeg* : *gesāeged* 294.

18,980-1, munt : strengðe 5,530-3 ; monosyllables with end-syllables, men : biwunnen 5,608-9, mon : speken 31,024-5.

Mr. B. S. Monroe, in a recent study,<sup>1</sup> has decided that the spelling of the *Brut* is not phonetic. The diversity of characters in some cases found to represent a single sound, in Mr. Monroe's table,<sup>2</sup> indicates that a pair of words may be far from riming to the eye, or to the ear trained in O. E. and M. E. pronunciation, and yet they may have been true rimes to Lazamon.

In view of the foregoing opinions, the following tables will be seen to be conservative.

TABLE IV.  
VARIOUS KINDS OF RIME.

LINES.	1	2	3	4	5	6	7	8	9	10	11
	Pure Rimes.	Root Syl. pure, ending Imperf.	Assonant Rimes.	Consonant Rimes.	Both vowel & Consonant Impure.	Consonant but Impure.	Imperf. vowel & Consonant but alliterating.	Possible Rimes of inflectional Endings.	Monosyl- lable and Root.	Monosyl- lable and End syl- lable.	
5,000- 6,000	106	44	99	34	25	57	31	3	23	2	2
18,000-19,000	191	29	88	48	20	36	19	9	19	6	
31,000-32,000	150	4	113	58	28	37	64		9	9	10

This table is of value as an aid in criticising the computations of rime throughout this work. It indicates where errors may have been made by admitting too imperfect resemblances as rime ; and it also shows that, however rigid the exclusion may be, the number of possible rejections is so small (columns 5 and 6) that they would only slightly affect any given total.<sup>3</sup>

That Lazamon's use of rime was intentional and studied, is

<sup>1</sup> Studies in the Phonology and Vocabulary of Lazamon's *Brut*. Thesis for the Doctorate, Cornell University, 1901. Not published.

<sup>2</sup> E. g.

O. E.	Sound.	Lazamon.
a, æ, ea, ɔ	a(ɔ)	a, o, æ, e, ea, eo
e, eo	ɛ (eo)	e, a, ae, ea, eo
e + g	ei	ei, aei, ai
ā	ā > ɔ	a, æ, eo, o

<sup>3</sup> Rimes noted in columns 7, 9, 11, have been disregarded in all other estimates in this work.

proved by a study of his interpolations. If much of his rime is due to unconscious rather than conscious imitation, it would probably decrease when he added to Wace material invented by himself or derived from another source, unless, indeed, that source was also in riming form. Extended interpolations, each of 25 lines or more in length, have been examined, selected from 9000 lines of the poem, and forming a total of 1396 lines. Of these 35 % are rimed without alliteration. Of the 9000 continuous lines from which these interpolations were taken, only 15 % show non-alliterated rime. Scarcely a single line of the interpolations is rimeless. Sometimes an almost continuously rimed passage, with comparatively little alliteration, may be noted in the expansions or additions.

The number of practically continuous passages throughout the poem, which employ the same method of uniting the short lines, whether alliteration and rime, or rime without alliteration, is not insignificant. It is noticeable that more than five consecutive merely alliterative lines never occur, while there are passages of from fifteen to forty alliterative-rimed lines, and some merely rimed passages from ten to fifteen lines in length. The longest continuous passages are at the end of the poem.

TABLE V.

## PASSAGES CONNECTED BY EITHER RIME OR RIME AND ALLITERATION.

LINES.	Allit. without Rime.	Alliteration and Rime.				Rime without Alliteration.				Total No. connected passages.
		3-5 lines.	3-8 lines.	8 + lines.	Total.	Number lines in longest passage.	3-8 lines.	8 + lines.	Total.	
1- 1,000	14	32	8	40	(14)	2		2	(4)	56
1,000- 2,000	13	26	5	31	(17)	10		10	(4)	54
5,000- 6,000	2	23	12	35	(30)	12		12	(4)	49
12,000-13,000	1	32	7	39	(16)	22	4	26	(10)	66
14,000-15,000	2	32	8	40	(16)	21	3	24	(15)	66
18,000-19,000	2	26	5	31	(19)	30	6	36	(11)	69
26,000-27,000	0	15	14	29	(36)	11	1	27	(12)	41
31,000-32,000	0	20	15	35	(40)	25	4	29	(17)	64

A theory of the process by which Lazamon gained his technique has been growing with every new detail in this investigation. A

further examination of one of the classes of rimes in Table IV will advance far toward the conclusion. The single class of rimes not noted by the critics quoted on p. 10 was that in column 6—words riming only through alliteration. The ground for considering such words rimes at all is their frequent occurrence, especially in the first part of the Brut, and evidently of set purpose.

TABLE VI.

## RELATION BETWEEN ALLITERATION AND RIME.

LINES.	Number cases allit. of last words.	Number good rimes among these.	Per cent. good rimes among last letter allit. words.
1- 1,000	99	38	38 per cent.
5,000- 6,000	88	37	42 "
12,000-13,000	43	16	37 "
18,000-19,000	46	28	60 "
26,000-27,000	92	69	75 "
31,000-32,000	62	53	85 "

As we have already seen (Table III), rime was increasing from the beginning to the end of the poem, while alliteration was decreasing. The percentages in the last column of the above table indicate how one form was merged into the other. It was partly through the capping of the half-lines by words alike only in their initial letters that Lazamon's conception of similarity of sound was developed, and his skill in the use of it was gradually attained.

These statistics of rime and alliteration give many indications of the process by which Lazamon learned his technique. Of the alliterative possibilities of his own language he availed himself with careless freedom, perhaps often almost with indifference, for the other similarities of sound were a greater pleasure to his ear, and it was these on the whole that he employed with the most conscious effort. The laws of rime he knew at first very imperfectly. The acquaintance with the Latin hymns and with the rhetorical writings of Bede, which may have come to him as a part of his priestly training, had not taught him these laws, nor had the Welsh poetry that was probably often heard in the region around the Severn. The change in his methods during the course of the

*Brut* controverts the theory of the survival of a national rime-verse. If there had been such a verse, as Luiiek believes, Lažamon would have known its form from the beginning. But he had to learn to rime, as the early men in every nation learn, feeling through assonances and stumbling over consonances, not unsatisfied with a half-word rime, and sometimes bringing more than two words into a pleasant jingle of similarity. The rate of his progress is indicated in Table III, in the numbers registering his use of alliteration and rime throughout the poem, and in Table V, which tells how he gradually came to use longer passages joined throughout by the same means of union. It will be noticed that the difference between the same successive thousands is not great. It will also be observed that the most noticeable point is that represented by lines 18,000 to 19,000. Table IV shows that the highest number of pure rimes occurred there. Table V records that the number of continuous passages of the same form as to rime and alliteration also reached its maximum in that part of the poem.

This peculiarity invites further investigation. Certainly it might be expected that rime should increase in amount and in excellence to the end of the poem, and that alliteration should decrease. Three explanations suggest themselves. 1. Possibly for the first 19,000 lines Lažamon's effort to acquire skill in the use of rime was relatively great. Then, feeling fairly satisfied with the result of his labors, he may have relaxed his efforts somewhat, with the result shown in the tables—an increase in the alliteration, and a decrease in the excellence, though not in the amount, of his rime. 2. Or possibly he did not write the poem in consecutive order, and lines 18,000–19,000 represent his latest and therefore most excellent workmanship. But this supposition is weakened by the testimony of Table VI, which by the regularity of succession indicates continuity of composition. 3. Or possibly the preponderance of rime in this particular place may give some clue to the character of the unknown sources of the material which Lažamon added to Wae. The passage in question deals with the Arthur story, and it is to this story that Lažamon made the most significant additions. It is not the province of this study to pursue

such an investigation. It is bound, however, not to disregard the fact that the unknown sources may have been Celtic,<sup>1</sup> and that Welsh verse was intricately rimed.<sup>2</sup>

All the statistics indicate that the evidence of rime as to word-accent may be accepted with a fair degree of confidence, since *Laȝamon* used rime consciously, not as a mere ornament, but as a means of joining his couplets. What information may be obtained from the rime as to the treatment of the end-syllable? Previous investigators, as we have seen, are at variance. Einenkel<sup>3</sup> states that they occur frequently; Schipper,<sup>4</sup> that they are very infrequent and open to question; Menthel<sup>5</sup> asserts that they form 25 per cent. of the rimes at the beginning, and 50 per cent. at the end of the poem. Table VII confirms the fact of the increase, but differs from Menthel's percentages. These rimes form only  $3\frac{1}{2}$  per cent. of the rimes in the first thousand lines, and  $13\frac{1}{2}$  per cent. of those in the last thousand.

TABLE VII.

## RIMES OF INFLECTIONAL ENDINGS.

LINES.	Rimes of Inflectional syllables.	Monosyl. with root of dissyl.	Monosyl. with inflect. ending.	2 root sylls. but not endings.
1- 1,000	11	29	7	39
5,000- 6,000	16	13	4	44
12,000-13,000	12	11	4	47
18,000-19,000	19	23	6	29
26,000-27,000	18	7	11	23
31,000-32,000	64	9	19	4

The conclusion must be stated with a large *if*. The number of apparent inflectional-ending rimes is so small that it is by no means certain that *Laȝamon* intended them as rimes at all. If he did not, the conclusion as to word-accent established by this table is only strengthened. If he used them consciously, their decrease from the beginning to the end is very significant. When he was yet unskilled, and was willing to accept almost anything as rime,

<sup>1</sup> Wüller, P. u. B. *Beit.* III, p. 524.

<sup>2</sup> Stephens, pp. 484-9.

<sup>3</sup> E. E. T. S. 80, pp. xxi ff.

<sup>4</sup> Wien. *Beit.* 2, p. 63.

<sup>5</sup> *Anglia* VIII, Anz. p. 49.

it seldom occurred to him to rime inflectional endings. If these endings were ever accented in ordinary speech, or in O. E. verse and its descendants, with which he was certainly familiar, it would seem strange that he did not more readily avail himself of these very easy and numerous similarities. He at least did not develop his knowledge of rime by using them, as Einenkel believes.<sup>1</sup> He seems to have had a marked preference, at first at any rate, for root-syllable rimes over other irregular forms. It is not difficult to account for such an increase in end-syllable rimes without resorting to Lachmann's law. The change in accent tendency, by which these rimes would come more and more into the poet's use, may well be due to the French example. That Lazamon should have perceived the possibility of throwing an accent upon the last syllable of English words, as he saw it so constantly done in French, is not unnatural.

The conclusion to which this tends is that the Schipper theory of word accent is the one most nearly in accordance with Lazamon's practice. Weak inflectional syllables were not stressed in daily speech, whatever may have been the quantity of the preceding syllables. The prominence which they sometimes acquire by their employment in rimes is only momentary, and cannot form the basis of a theory of metre.

<sup>1</sup> "The rhymes upon the accent or minor tone no doubt first came into existence." E. E. T. S., 80, p. xxxix.

## CHAPTER III.

*The Metrical Structure of the Brut.*

The testimony of the rimes of inflectional endings sets aside all theories of Laȝamon's verse except Schipper's.<sup>1</sup> If Laȝamon avoided those rimes in the early part of his work, it was because he was not accustomed to stress the weak inflectional endings, *-e*, *-en*, *-es*, *-ed*, in his ordinary speech or when he recited poetry composed in the national metre. Since there is no proof in the *Brut* that these syllables were usually accented, and since, as Schipper makes clear,<sup>2</sup> the evidence of other Middle English verse is equally against accenting them, we shall hold the point settled.

The *Brut*, then, is not written in four-stressed verse, for such readings as these of Trautmann and of all four-stressers are impossible :

and séndé his sóndé 25,341  
þurhēōstnéd mid wépnén 25,440.<sup>3</sup>

It is not written in verses containing uniformly two principal and two subordinate stresses. Whenever Luick's types necessitate the accenting of the inflectional endings, those types must be rejected ; thus :

A (x) (x) x x x fórð tō þan kíngé. 13,812.  
C (x) x x z z z ȝíf heo gríð sóhtén. 13,803.  
D (x) z x z x x néowe tíðendén. 13,996.<sup>4</sup>

Schipper summarizes Laȝamon's metre, or metres :

1. Pure alliterating, strongly two-stressed short lines ;
2. The same extended, with a sub-stress ;
3. Riming and rimed alliterating lines,
  - a. with one sub-stress and feminine endings,
  - b. with two sub-stresses and masculine endings.

<sup>1</sup> Above, p. 4-5.

<sup>2</sup> Wien. Beit. 2, pp. 162 ff.

<sup>3</sup> Anglia II, p. 159.

<sup>4</sup> Paul's Grundriss, II, p. 999.

For the scansion of lines which do not conform to the Old English types, and which form the bulk of the *Brut*, Schipper accepts and supplements the types of Luick, with the modification required by his own theory of word-accent, *i. e.*, the rejection of sub-stresses on weak inflectional endings.<sup>1</sup> The result is as follows:

A\* (x)ȝ(x)ȝxȝx ne míhte wè biláeue : 13,875.  
 B\* (x)ȝxȝȝxȝ úmbe fiftene ȝér : 13,855.  
 C\* (x)ȝxȝȝx ȝif heo gríð sóhthen. 13,803.  
 Ca\* (x)ȝxȝȝxȝ inne Saéxe-lónde. 14,326.  
 D\* (x)ȝxȝȝx néowe tíðènden. 13,996.  
 E\* xȝ(x)ȝxȝxȝ Háengest wès þan kíngé léof. 14,049.

With extensions to

A'\* (x)ȝ(x)ȝxȝ(x)ȝ(x) þe kíng sóne úp stòd. 14,073.  
 C'\* (x)ȝxȝȝxȝ nès þer nán erístindòm :  
 Ca'\* (x)ȝxȝȝxȝxȝ þer þe kíng þat máide nòm. 14,387-8.

Schipper gives several additional examples of most of the types, which furnish some opportunity for criticism. It is not easy, for instance, to see why *kíngé* in the above E\* is subordinated : Háengest wès þan kíngé léof is quite as logical and probable a reading. Or why *stod* in A\* is given a slighter stress than *up*. Alliteration suggests, þe kíng sóne úp stód. Hölden rúníngé (14,070) is read as a C\*, and néowe tíðènden as a D\*. To make a distinction between these two lines is to split hairs. The following lines, classified by Schipper under A\*, in Old English would be simply A ((x)ȝxȝ(x)ȝx): fórð tò þan kíngé (13,812), ne míhte wè biláeue : for líue nè for dáeðe (13,875-6), þat fólc is isomned (13,856), and míd him broùhte hére (15,088). It would not be difficult, but it might be unfruitful, to multiply illustrations like these. Enough has been said to indicate the danger of the over-enthusiastic application of new types. Schipper's forms do apply to Lazamon's verse, as figures will presently declare (Table VIII), but they are not nearly so large an element in the *Brut* as their author would have us believe.

There is a further reason for the reduction in the number of

<sup>1</sup> Wien. Beit. 2, pp. 67-9.

these types. Three of them must be accredited to their original formulator and reckoned as Old English. A\*, C\* and Ca\* and D\* are almost identical with Sievers's A\*1,  $\text{z}\text{z}\text{x}$   $\text{z}\text{x}$ , C\*1,  $\text{z}\text{x}\text{z}\text{z}\text{x}$  and C\*2  $\text{z}\text{v}\text{x}$   $\text{z}\text{x}$ . The only difference is in the extra syllables marked (x) by Schipper. They are of course not rare in O. E.<sup>1</sup>

The absence of a prepossession against O. E. forms, and a natural reading of certain classes of lines, together with a careful scrutiny of the lines which Schipper admits to be Old English, reveal these flaws in his summarizing classification :

1. Some two-stressed lines of the O. E. type are rimed :

A Heo fúsden from strónde  
 C vt of Gríclónde. 1109–10.  
 A & álle þat bi-hóueð ;  
 A þa scipen to driuen. 945–6.

2. Many rimed lines with masculine ending have only one substress :

ríden þenne ilke wáei :  
 þe fórð into Róme láei. 5676–7.  
 enne bóȝe swiðe stróng :  
 and a spére swiðe lóng. 6471–2.

Schipper's types, then, are redundant, and his categories are incomplete. The most serious incompleteness in them will now appear.

The O. E. half or short lines in the *Brut* are described by

<sup>1</sup> For the sake of a comprehensive view, since the Sievers types are so frequent in *Laȝamon*, it will be well to enumerate them here (see Paul's *Grundriss*, Vol. II, pp. 889 ff.).

A	$\text{z}\text{x}$	$\text{z}\text{x}$	A2a	$\text{z}\text{z}$	$\text{z}\text{x}$
A2b	$\text{z}\text{x}$	$\text{z}\text{z}$	A2ab	$\text{z}\text{z}$	$\text{z}\text{z}$
B	$\text{x}\text{z}$	$\text{x}\text{z}$			
C1	$\text{z}\text{z}$	$\text{z}\text{x}$	C2	$\text{x}\text{v}\text{x}$	$\text{z}\text{x}$
D1	$\text{z}$	$\text{z}\text{z}\text{x}$	D2	$\text{z}$	$\text{z}\text{v}\text{x}$
E	$\text{z}\text{z}\text{x}$	$\text{z}$	D3	$\text{z}$	$\text{z}\text{v}\text{x}$
			E1	$\text{z}\text{v}\text{x}$	$\text{z}$
			E2	$\text{z}\text{z}\text{z}$	$\text{z}$

Expanded :

A*1	$\text{z}\text{z}\text{x}$	$\text{z}\text{x}$	A*2	$\text{z}\text{x}\text{z}$	$\text{z}\text{x}$
B	$\text{z}\text{x}\text{z}$	$\text{x}\text{z}$			
C*1	$\text{z}\text{x}\text{z}$	$\text{z}\text{x}$	C*2	$\text{z}\text{x}\text{v}\text{x}$	$\text{z}\text{x}$
D*1	$\text{z}\text{x}$	$\text{z}\text{z}\text{x}$	D*2	$\text{z}\text{x}$	$\text{z}\text{v}\text{x}$

Schipper as containing two principal stresses (and presumably no substresses). The recapitulation of the Sievers types shows how incomplete such a classification is, in disregarding many of the substresses recognized in O. E. It also leaves entirely out of account the whole hypermetrical class (*Schwellvers*). These forms are so important that it will be well to state them in full. The following formulas are those recognized by Luick, Sievers and Schipper:<sup>1</sup>

AA  $\underline{\text{z}}\text{x} \dots \underline{\text{z}}\text{x}\underline{\text{z}}\text{x}$  wéaxen  $\overset{1}{\text{witegbrógan}}$ . Gen. 45.

A2A  $\underline{\text{z}}\text{x}\underline{\text{z}}\text{x}\underline{\text{z}}\text{x}$   $\overset{1}{\text{wærfæest}}$   $\overset{1}{\text{willan}}$   $\overset{1}{\text{mínes}}$ . Gen. 2168.

A\*A  $\underline{\text{z}}\text{.}\underline{\text{z}}\text{x}\underline{\text{z}}\text{x}.\underline{\text{z}}\text{x}$   $\overset{1}{\text{arléas}}$  of  $\overset{1}{\text{éarde}}$   $\overset{1}{\text{þínnum}}$ . Gen. 1019.

AB  $\underline{\text{z}}\text{x} \dots \underline{\text{z}}\text{x}.\underline{\text{z}}$  wáeseth his  $\overset{1}{\text{wārig}}$   $\overset{1}{\text{hrægl}}$ . Gn. Ex. 99.

AC  $\underline{\text{z}}\text{x} \dots \underline{\text{z}}\text{z}\text{x}$   $\text{wlítige}$  to  $\overset{1}{\text{wóruldnýtte}}$ . Gen. 1016.

AD  $\underline{\text{z}}\text{x} \dots \underline{\text{z}}\text{z}\text{x}$  béalde  $\overset{1}{\text{býrnwíggénde}}$ . Jud. 17.

AE  $\underline{\text{z}}\text{x} \dots \underline{\text{z}}\text{z}\text{x}.\underline{\text{z}}$  swéord and  $\overset{1}{\text{swätígne}}$  hélm. Jud. 338.

BA  $\text{x}.\underline{\text{z}}\text{x} \dots \underline{\text{z}}\text{x}.\underline{\text{z}}\text{x}$   $\overset{1}{\text{áwýrged}}$  to  $\overset{1}{\text{wídan}}$   $\overset{1}{\text{áldre}}$ . Gen. 1015.

BB  $\text{x}\underline{\text{z}}\text{x} \dots \underline{\text{z}}\text{x}.\underline{\text{z}}$  ofercúmen biþ hé áer hé acwéle. Gn. Ex. 114.

BC  $\text{x} \dots \underline{\text{z}}\text{x} \dots \underline{\text{z}}\text{z}\text{x}$  and  $\overset{1}{\text{náhte}}$   $\overset{1}{\text{éaldféondum}}$ . Dan. 454.

BD  $\text{x}.\underline{\text{z}}\text{x} \dots \underline{\text{z}}\text{z}\text{x}$   $\overset{1}{\text{aldon}}$  hie  $\overset{1}{\text{ðær}}$   $\overset{1}{\text{kmwérígne}}$ . Kr. 63.

CA  $\text{x}\underline{\text{z}}\text{z}\text{x}.\underline{\text{z}}\text{x}$  geséoð  $\overset{1}{\text{sórga}}$  mæste. Crist, 1209.

CC  $\text{x} \dots \underline{\text{z}}\text{z}\text{z}\text{x}$  ne sē brýne  $\overset{1}{\text{béotmáecgum}}$ . Dan. 265.

CD  $\text{x}\underline{\text{z}}\text{z}\text{z}\text{z}\text{x}$  þā hé þýder fólc sámndde. Dan. 228.

CE  $\text{x}\underline{\text{z}}\text{z}\text{z}\text{z}\text{x}$  forþón  $\overset{1}{\text{wærlðona}}$  sínt. Gen. 2409.

BE  $\text{x}\underline{\text{z}} \dots \underline{\text{z}}\text{z}\text{x}.\underline{\text{z}}$  ne þéarf hé þý édléane  $\overset{1}{\text{geféon}}$ . Gen. 1523.

(and a few others occurring very rarely.)

Heretofore no one has applied these hypermetrical types to the *Brut*. But an examination of Lazamon yields such examples as these :

AA twá and féowerti wíntre. 10,232.

<sup>1</sup> P. u. B. Beit. XII, p. 455; XIII, p. 389; XV, pp. 360-441; Sievers's Alt-germ. Met. 88-96; Wien. Beit., pp. 50-52.

A2A (probably) Gódlæc kíng on uéste. 4,526.  
 AB álle þat ȝírnden his gríð. 10,305.  
 AC þe gáuel of Brúttlónde. 10,503.  
 AD swíken þene kíng Básian. 10,615.  
 AE & nóm him óðérne círe. 11,255.  
 BA þa þat chíld was of þrítte ȝére. 11,078.  
 BB bitáhte þan maídene an hónd. 10,915.  
 BC þat dúrsten him dérf mákien. 10,943.  
 BD þat icúmen was pér Gíllomáð. 18,079.  
 CA & ȝéf ȝíues swiðe góde. 10,299.  
 CC moni lónd ȝímbe-rówen. 114.  
 CD þis wórd cóm to Cárraís. 10,634.  
 BE & múchele móncípe biwón. 345.

These types satisfy 10% of Lazamon's lines, at a conservative estimate, and accepting the new Schipper types whenever they can be applied with a fair degree of ease.

The following tabulation makes a conservative count of the *Schwellvers*. For the sake of comparison, the numbers of the Sievers O. E. and Schipper types are also given. The B and B\* types are separated from the others in order that Schipper's summaries, with their distinction between masculine and feminine lines, may be accurately tested.

TABLE VIII.

## THE PROPORTION OF THE METRICAL TYPES.

LINES	SIEVERS.				SCHIPPER.		SCHWELL- VERS.
	Simple.	Expanded.		B*	Rest	B*	
1- 1,000	58	321	83	396	25	24	95
10,230-11,230	44	351	77	244	40	112	113
18,000-19,000	30	382	59	167	48	165	99
19,000-20,000	34	389	68	176	39	157	99
31,000-32,000	26	324	68	217	32	205	90

But there is reason for believing that this estimate of the proportion of the *Schwellvers* is too low. These types may be sub-

stituted for the Schipper types in many cases with great ease, and often in the same way for the expanded Sievers types. Such a substitution is eminently reasonable. It helps to do away with the subtleties of sub-stresses, and thus maintains the prevailing simplicity of the verse;<sup>1</sup> and it emphasizes the strength of the Old English element. The reconsideration of the *Schwellvers* gives this result :

TABLE IX.

## THE PROPORTION OF THE SCHWELLVERS.

LINES.	Probably.	Possibly.
1- 1,000	325	380
10,230-11,230	378	444
18,000-19,000	430	493
19,000-20,000	385	452
31,000-32,000	450	500
	<hr/> 1,968 = 39.3 ‡	<hr/> 2,269 = 45.4 ‡

There is further support for the *Schwellvers* scansion in the position of alliterating letters. It cannot be proved, of course, that an alliterating syllable in the *Brut* was a strongly stressed syllable. But in view of the large share that alliteration claims in this poem—a share so large, as we have seen, that students have been misled into believing it more potent than the rime—and in view of the prevailingly Old English character of the verse, it is extremely probable that Lazamon used his alliteration to mark the most important words, instead of those with merely a substress. In the light of this opinion, the scansion of the following lines is clear :

Nv séið mid lóft sóngle :  
 þe wès on léoden préost.  
 al swá þe bóc spékeð :  
 þe hē to bísne inóm. 68-71.  
 ful nél pan Ȑlke stúde :

<sup>1</sup> It is always possible to find diversities of metre in long poems. A. J. Ellis (Trans. Phil. Soc., 1875-6, p. 445) found 45 signs necessary for his description of modern blank verse. Schipper (Wien. Beit. 2, pp. 48-49) says that the *Schwellvers* are not always to be distinguished with certainty from ordinary verses with long *Aufakt*. Decision depends on general verse-rhythm.

þar Rōme nōu stóndeð. 124-5.  
 he mákede enne strónge cástel :  
 mid stárke stón wálle. 188-9.  
 Cníltes gúnnen ríden :  
 gáeres gúnnen glíden. 19,550-1.  
 þa sáe heom sáetten à that strónd. 19,916.  
 þe fólc út of lónde :  
 fláh on áelche áende. 31,845-6.<sup>1</sup>

## TABLE X.

*Schwellvers ESTABLISHED BY ALLITERATION.*

_LINES.	Cases.
1- 1,000	73
10,230-11,230	116
18,000-19,000	66
19,000-20,000	83
31,000-32,000	141
	—
	479

It is obvious that, in order to furnish proof of a scansion of three strong stresses, there must be either three alliterating letters in a line, or two such letters and an unmistakably strong non-alliterating syllable, or one alliterating letter and two other strong syllables. A glance back at Table I will recall how few, comparatively, are the cases of even double alliteration, and will therefore emphasize the significance of the total stated above.

All the probabilities, then, point toward the *Schwellvers* as an important element in the metre of the *Brut*.

In the use of the hypermetrical lines the *Brut* is not unique, but has its place among other M. E. poems, in a definite succession from O. E. times. Luick classes it metrically with the *Juliana*, *Marharete*, *Caterina*, and *Hali Meidenhad*. He does not detect the presence of the *Schwellverse* in these works, but it is in this

<sup>1</sup>The distinction in the placing of the letters in the 1st and 2nd half-lines, observed in O. E. verse, is not found in Laȝamon. His *Schwellverse* show the same licenses as the rest of his lines in this respect.

element that they furnish the most significant ground of comparison with the *Brut*. The last poetic passage in the A. S. Chronicle has its place in the series, and the *Proverbs of Alfred* also.<sup>1</sup>

TABLE XI.<sup>2</sup>

## THE METRICAL TYPES IN M. E. POEMS.

	Alfred's Death.	Marhar- ete.	Juli- ana.	Prov. Alfred.	Cater- ina.	Hali Meid.	Brut.
O. E. types	16	242	238	176	182	186	
Expanded <sup>3</sup>	12	156	141	178	161	159	
Schwellverse	6 =	102 =	121 =	146 =	152 =	155	39.3 # to 17.6 # 20.4 # 24.2 # 29.2 # 30.4 # 31 # 45.4

The *Schwellverse* in these poems still tend to occur in groups, especially in the *Brut*, though they are often isolated. In none have they so artistic a function as Dr. Foster has shown that they exercise in the *Judith*.<sup>4</sup> But they spring more out of a syntactical necessity, in consequence of the more expanded forms of expression that the language was developing. In Lažamon, as we shall see, there was an additional reason for using extended forms.

The types of Schipper, while they have not been entirely set aside, have been seen to hold a much less prominent place than he has claimed for them; and the presence of the *Schwellverse* has been established. The new classification is as follows:

1. Two-stressed short lines of O. E. type, either merely alliterated, or rimed, or rimed with alliteration;
2. The same extended,
  - a. by one sub-stress as in O. E. expanded lines, and frequently by additional unstressed syllables also;
  - b. by two sub-stresses (Schipper's A'\*, B\*, C'\*, E\*);

<sup>1</sup> The numbers of Schwellverse, in order of proportion, in O. E. poems in which they are of most frequent occurrence, are as follows: Gn. Ex. 68; Rood 34, about 21.52 #; Judith, 65.5, about 18.5 #; Daniel 49; Christ 37; Genesis 31.5; Guthlac G. 29 (see Sievers, P. u. B. XII, p. 454; Foster, Judith, p. 35, foot-notes).

<sup>2</sup> In all the poems except the first, which has only 34 lines, 500 lines were counted.

<sup>3</sup> Expanded Sievers and Schipper types. As in the case of Lažamon, the majority of these might be read as Schwellverse.

<sup>4</sup> Judith. ten Brink's Quellen und Forschungen LXXI.

3. Lines of the O. E. *Schwellvers* type;
4. Lines of four stresses not included in the foregoing.

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## CHAPTER IV.

*The Influence of Wace.*

Up to this point, the influence of Wace has been mentioned in a general way as affecting Lazamon's word-accent and his skill in rime. The first of these modes of operation must remain merely a matter of probability. The second may be demonstrated by a line for line comparison with the French original, as well as by the numerical increase in rimes already discussed.

Lazamon sometimes uses the very rimes of the French. This is notably the case when he simply transcribes a list of proper names :

Brutus Uaert Escut. Margadud :  
Sisiluius. Regin. Bladud.  
Moruit. Lagon. Ebedloan :  
Ricar. Spaden. Gaul. Pardan.  
Ældad. Gangu. Xerin. Luor :  
Ruc Assarac. Buel. Hector. 2,693-8.

Cf. Wace, 1,581-6. See also Lazamon, 2,703-12, and Wace, 1,589-8; Lazamon, 5,259-64, and Wace, 2,913-18; Lazamon, 24,331-2, 24,335-6, 24,343-6, 24,355-8, and Wace, 10,531-6, 10,549-52; Lazamon, 24,399-24,404, and Wace, 10,587-90, etc.

There are instances of other kinds of similar rimes :

Lauine hehte his leuemon :  
þene castel he clepede Lauinion. 190-1.  
De Lavine posa le nom  
Si l'apela Lavinion. Wace 71-2.  
heo beoð to gadere icumene. 456.  
Se sont josté communément. Wace 232.  
In the nature of things these instances cannot occur often,

Laȝamon too carefully refrains from the use of French words. In the 5,000 lines examined, only eight cases have been observed, in addition to proper names. But the fact that they are to be found at all shows clearly enough how Laȝamon learned riming.

Similarities of sound in other positions than the ends of lines, produced by the repetitions of words or syllables, are found in Laȝamon and in Wace. Instances from *Le Roman de Brut* have been noted and classified by Keller.<sup>1</sup> He finds many examples of the recurrence of the same subject, verb, object, and phrases in the same sentence; of repetitions of almost entire sentences; of the same word in different constructions, and of the same root-syllable in different words. These repetitions may occur in the same place in successive lines, or they may be arranged in chiastic form. Laȝamon's translation frequently reflects these peculiarities. His imitations as a rule pay little regard to the office in the sentence held by the repeated word in the original, therefore minute classifications of these phenomena are not desirable. He is content with the presence of a repeated sound in a translated passage, and often, when the recurring sound is inconvenient to manage in his corresponding sentence, he uses the device some lines farther on.

In the instances most nearly approaching the French, the repetition of the verb is of frequent occurrence.

Bi-leaf þe treuwe þe bi-lef þene æð. 4,340.

Romp l'aliance, romp le foi. W. 2407.

In his translation of the following, Laȝamon outdoes Wace (see l. 2,001-17) for he repeats *bi heold he* eight times, thrice in consecutive lines :

Brutus esgarda les montaignes,  
Vit les valées, vit les plaignes,  
Les marines et les boscages  
Et les éves et les rivages ;  
Vit les cans et les prairies,  
Vit les tères bien gaagnies,  
Et la terre bien avoier  
Et le pueple monteplier.      W. 1,245-52.

<sup>1</sup> Maistre Wace, eine stylistische Untersuchung. 1886.

In the following, Laȝamon's restraint in the use of verbs is balanced by the parallel structure of the last two lines :

Nu fusen we hom to :  
 & stæreliche heom leggen on.  
 & wræken wunderliche :  
 ure cun & ure riche.  
 & wreken þene muchele scome :  
 þat heo us iscend habbeoð.  
 þat heo ouer vðen :  
 comen to Derte-muðen.  
 & alle heo beoð for-sworene :  
 & alle heo beoð for-lorene.      21,177-86.

Vengiés vos amis, vos parens ;  
 Vengiés les grans destruimens,  
 Vengiés les pertes, les travax  
 Qu'il nos ont fait par tans assax !  
 Jo vengerai les féluries,  
 Jo vengerai les foi menties ;  
 Jo vengerai mes ancissors  
 Et les pertes et les dolors,  
 Et vengerai la revenue  
 Que il ont fait à Destremue.      W. 9,558-67.

The common Old French *maint* Laȝamon renders in :

moni heaued moni hond :  
 fallen to foten.  
 monie þar fuhten :  
 monie flæm makeden.  
 monie þar feollen :      574-8.  
 Maint home ester, et maint abattre,  
 Et maint fuir et maint combatre :  
 Maint colp i recoivent et rendent,  
 Li Troyen parmi les fendent,  
 Maint en ont mort et abatu,  
 Maint en ont pris et retenu ;  
 Retenus fut Antigonus.      W. 297-303.

In the following instance the syntax of the repeated word is preserved :

grið he wolde luuien :  
 unriht he wolde scunien.  
 grið he wolde habben :  
 grið he wolde holden. 15,128-31.  
 Pais désiroient, pais voloient,  
 Pais amoient et pais querroient. W. 7,393-4.

And in this the change is simply from adjective to adverb :

þat fæht wes swuðe strong :  
 & swuðe stær & swuðe longe. 4,170-1.  
 Maint colp i ot pris et doné  
 Et maint home mort et navré,  
 Maint escru ftrait et dépecié. W. 2,283-5.

The closest parallelisms are found in the case of entire lines in which, though no particular construction is necessarily copied, the effect of the whole is that of similarity :

heo hefden wind heo hefden water :  
 þe heom wel ferede.  
 þritti dawes & þritti niht :  
 heo ferdan efer forð riht. 1,273-6.  
 Tant ont siglé tant ont nagié :  
 Tant ont éu oré et vent,  
 Que en trois jors rooidement  
 De si qu'as pors d'Efrise vinrent. W. 704-7.  
 Weore hit rih weore hit woh : 6,373.  
 U fust à tort, u fust à droit. W. 3,430.

A noticeable repetition of some sort is likely to be found in Lazamon anywhere in sight of such a device in Wace ; as :

muchel dom, muchel dune :  
 muchel folkes dream. 1,009-10.

immediately preceding his translation of

Bien dit, bien dit, ce dient tuit. W. 560.

These anaphoristic repetitions may not perhaps properly be called rime, but they are evidence that Laȝamon's ear delighted in similarities of sound, and that he was quick to use opportunities to secure them.

True internal rimes are made by Wace, and imitated by Laȝamon :

Armes quisrent et robes prisrent,  
Maisons arsent, homes ocistrent; W. 9,474-5.

Tant fist, tant dist et porcaȝa,  
Et tant pramist et tant dona,  
Et tant requist, et tant proia,  
Al roi Artur se concorda : W. 10,134-7.

& Cestesburi castel :  
an Waladunes dune. 2,822-3.

to munien his ikunde. 2,033.

þolede ich on folde. 2,287.

& þer he wonede in þon londe. 2,526.

to somne heo comen sone. 19,138.

Very common in Laȝamon are what Regel<sup>1</sup> calls *Formeln des Binnenreims*, and Guest<sup>2</sup> Sectional Rime ; such as widen and siden, grith and frith, &c.

Various forms of chiastic rime are frequent in Wace, and these, too, are noted by the English poet :

Mult me desdaigne, en mervillant,  
Et me mervel, en desdegnant. W. 10,923-4.

Ne nul fors un, n'en sai nomer ;  
L'un sai nomer, ce vous puis dire. W. 1,068-9.

<sup>1</sup> p. 174.

<sup>2</sup> p. 122.

Gornois un quens Cornwalois  
 Mult prous et saiges et cortois. W. 8,689-90.

Cors contre cours bataille enprist ;  
 Chevalier ert vaillans et fors. W. 60-1.

& swerie me æðes :  
 þe æð heom scel iwurðen. 5,448-9.

þa Brennes hauede ihirde :  
 his hirde-manne lare. 4,408-9.

& saið þat he awundred is :  
 wunder ane swiðe. 24,775-6.

þa elupede þe king :  
 kenliche lude. 21,295-6.

he ferde ut of Cantuarie burie :  
 mid balden his ferden. 7,438-9.

Continuous rime, extending sometimes to ten lines or more, is too common in Wace and Old French poetry in general to need exemplification. Shorter series of assonantal end-words are to be met in the *Brut* also, and too often to seem quite accidental :

& ȝif þu ȝis nult don :  
 þu scalt wurse underfon.  
 for Oswy is a swule mon :  
 ȝine scome he wulle don. 31,583-6.

Oswi hafde emes sunen :  
 þe weoren swiðe prute gumen.  
 and ma of his cunne :  
 ȝa weoren mod-fulle. 31,461-4.

agæn he gon wende :  
 in to ȝisse londe.  
 and in þan norð ende :  
 sette ȝene king Penda.  
 to fleomen Oswalde :  
 ut of ȝissen londe. 31,347-52.

It is true that many of the peculiarities of Laȝamon's rimes are not unknown in Old English verse. The *Formeln des Bin-nenreims* are common there. Initial rimes, inverted rimes, and the riming of a word at the beginning of one half-line and the end of the next, are all noted by Kluge.<sup>1</sup> It is very possible that Laȝamon derived these elements of his technique from the literature of his own country. But since these peculiarities are of such frequent occurrence in Wace, and are in many cases so directly imitated by Laȝamon, the conclusion seems inevitable that here at least he was indebted to the French. "Er lernte gar von Wace manche technische Neuerung, überbot ihn sogar in anaphorischen Wiederholungen."<sup>2</sup>

What effect had these imitations upon Laȝamon's metre? Can an ear so sensitive as his have failed to be impressed by the metrical quality of the verse he was so constantly reading? All the forms of his lines have not been accounted for by referring them to O. E. progenitors. The line of four beats sometimes cannot be made to conform to an O. E. type. Schipper's modifications will not always satisfy it either:

Tén ȝér heo wes mīd Locríne :  
ófte heo hæfde séorwe & píne.  
fiftene ȝér and nízen dáwaes :

2514-16.

ibróut ich hábbe þes kínges bróther. 725.

Séouen níht & ænne dæi :  
þe kíng swíðe séoc lái. 11,012-3.

āl þat þet chíld mid æyen isæh : 11,062.

and þér wes Eléne þe hálie quéne : 11,148.

þe kíng lette wúrchen twéien imáken : 18,206.

Nú wes Árður góð kíng : 19,960.

āl to-gádere Édwines lónd. 31,295.

<sup>1</sup> p. 422.

<sup>2</sup> Ten Brink. Paul's Grundriss, Vol. II, p. 622.

Pénda his swéord út a-dróh :      31,425.

Single stresses in some of these lines might be subordinated, though usually the alliteration warns against such a change; and even if it were made in spite of the alliteration, the result would not exemplify anybody's types. Whether masculine or feminine, the above verses are most easily scanned as simple four-stressed lines, irregular, to be sure, both in the number of their syllables and in the position of their beats, but in both these respects quite in accordance with the standards of Old English verse.

They present, however, Old English standards applied to a new metrical ideal—French octosyllabics. If proof of this be needed, it may be obtained by noting the metre of *Laȝamon's* line for line translations from Wace. Some of these have already been quoted (pp. 25, 28). A reperusal of them discloses the fact that the majority of the English lines are four-stressed, whether or not they conform to recognized types. The list of names transcribed directly from *Le Roman de Brut* (see p. 25) indicates that *Laȝamon* did not shun the metre of his original.

The exact number of line for line translations in 5,000 lines, and the number of expanded lines of all types among these, are noted in the following table :

TABLE XI.  
LINE FOR LINE TRANSLATIONS.

Lines.	Total Transl.	Expanded.
1- 1,000	11	6
1,000- 2,000	99	76
10,230-11,230	16	13
18,000-19,000	17	14
19,000-20,000	11	9
31,000-32,000	9	9

The smallness of these numbers is not surprising, when it is remembered that *Laȝamon's* constant practice was to draw out and augment Wace's matter in every way, by interpolations from other sources, and by splitting up and expanding the octosyllabic lines. The number of considerable interpolations, according to Madden, in the 60,000 lines, is recorded in the following table :

## TABLE XII.

## INTERPOLATIONS.

## LINES.

1- 1,000	45 (excl. introduction).
1,000- 2,000	39
10,230-11,230	281
18,000-19,000	356
19,000-20,000	691
31,000-32,000	514
<hr/> Total,	1,926

This constantly increasing amount of new matter as constantly contracts the field for parallelism in translation. The approach to the forms of Wace, however, is discernible in some extended passages that only approach Wace's syntax. These are naturally in the first part of the poem. Pp. 54-5, 84, 114, 115, 116-7 and 123, all in Vol. I., contain examples of these long lines.

Laȝamon's more usual practice is to follow the French closely for a few lines, and then to drop into his shorter, more familiar verse, probably because he finds the long line difficult to maintain. The following passage, with its original, illustrates this :

Li rois a le brief escoté ;  
 Grant merveille li a samblé  
 Que li Troyen se révelent  
 Et que de francise l'apelent.  
 Fol hardiment, ce dit, ont pris ;  
 Et en fole oevre se sont mis.  
 Ses dus, ses princes, ses barons  
 Et tos ses homes a somons.  
 Gent à ceval, et gent à pié  
 Vers cels de Troye a cevalcié.      W. 253-62.

þe king nom þat writ on hond :  
 & he hit wroðliche bi-heold.  
 seolcud him þuhte :  
 swulcere speche.  
 þa he alles spac ;

mid þræte he spiledē.  
 To wroþer heore hele :  
 habbeð heo such were idon.  
 Mine þralles i mire þeode :  
 me suluen þretiað.  
 wide he sende ȝeond þat lond :  
 for he was leoden king.  
 þat come to hirede :  
 riche men & weðlen.  
 al þat wapmon-cun :  
 þa mihte beren wapen.  
 vppen lif & uppen leomen :  
 al þes londes folc.  
 An horsen & an foten :  
 forð heo ifusten.

484-503.

To appreciate the extent of Lazamon's imitation of the French verse, a clear idea of the character of that verse is essential. Schipper<sup>1</sup> holds that, like the mediaeval Latin verse from which it was developed, it is accentual. "In der mittelalterlich-lateinischen Poesie, sowie auch in der romanischen, ist . . . eine regelmässige Aufeinanderfolge von starker und schwacher betonten Silben oder von Hebungen und Senkungen Gesetz, die beide von gleichen Wert für den rhythmus sind." Quoting two couplets of Wace as illustration, he concludes: "Wir haben hier ein Versmass von im Ganzen jambischen rhythmus vor uns." Wace's editor calls the verse syllabic rather than accentual; and most of the prosodists agree that, though closely related to the accented iambic dimeter, by Wace's time the syllabic character of French verse was established, and that the only necessary stresses were those on the last syllable and at the caesura after the fourth syllable. But there are some differences of opinion as to the last point.

Tobler's views on the subject are as follows :

"Mais la versification français n'a jamais connu un principe semblable au principe fondamental de cette espèce de vers latins qui exigeait que des syllabes tonique alternassent invariablement avec des syllabes atones."<sup>2</sup>

<sup>1</sup> Wien. Beit. 2, p. 79.

<sup>2</sup> p. 4.

“ Naturellement, vu son peu de longueur, ce vers [le vers octosyllabique] n'a pas de césure ; ou bien il faudrait, pour lui en trouver, réunir des vers de quatre syllabes qui se suivent, rimant deux à deux, de manière à faire des vers de huit syllabes avec rime intérieure : . . . . il est fort douteux que même pour la période la plus ancienne, la césure dans le vers de huit syllabes ait été autre chose que l'effet du hasard, ou plutôt autre chose qu'un produit direct de la nature du vers et du langage.”<sup>1</sup>

But Gaston Paris affirms<sup>2</sup> “ l'existence d'une césure, à l'époque primitive, dans les vers de huit syllabes . . . . elle ne peut, à mon avis, s'expliquer par le simple rythme de la langue elle-même, comme M. Tobler est porté à le croire, car ce rythme n'a pas changé depuis le XII<sup>e</sup> siècle, et cependant déjà dans Wace on ne trouve plus trace de l'accentuation régulière de la quatrième syllabe du vers octosyllabique. Cette accentuation régulière se retrouve dans les vers latins rythmique qui correspondent à nos octosyllabiques et n'est qu'un reste d'une période plus ancienne, où l'alternance des syllabes atones et toniques a dû être beaucoup plus constante.”

Wace's line, then, had not more than two stresses, and was mainly syllabic.

There is no evidence that Lazamon perceived the syllabic character of Wace's verse. Certainly he did not imitate it, for his own verse does not improve in syllabic regularity. The largest number of couplets in which both members contain the same, or nearly the same, number of syllables, is in the first 1,000 lines, where there are 412 such couplets; while in the 11th thousand there are 312, in the 19th 312, in the 20th 341, and in the 32nd 340.

However the line may have sounded to French ears, it was its iambic quality, or rather simply its capacity for receiving more stresses than the O. E. line he knew, which struck Lazamon's attention and aroused his instinct or his desire to imitate it spasmodically. Of metric regularity in any other than the O. E. sense he had no conception; therefore, as we have seen, many of the lines traceable to Wace may be designated by a modified form of an O. E. type. It is significant that the scribe or scribes who copied

<sup>1</sup> pp. 123, 125.

<sup>2</sup> Preface, p. xi.

his work avoided the long lines, perhaps because they were unfamiliar with the French. The younger ms., Cott. Otho, C. XII., shortens 17.5 % of the lines, while it lengthens only 6 %, and one half of these are produced by combining two or more lines, in accordance with a general process of shortening the work. It may be that scribes of the older ms. did the same thing, and that the original contained more long lines than survive for our counting.

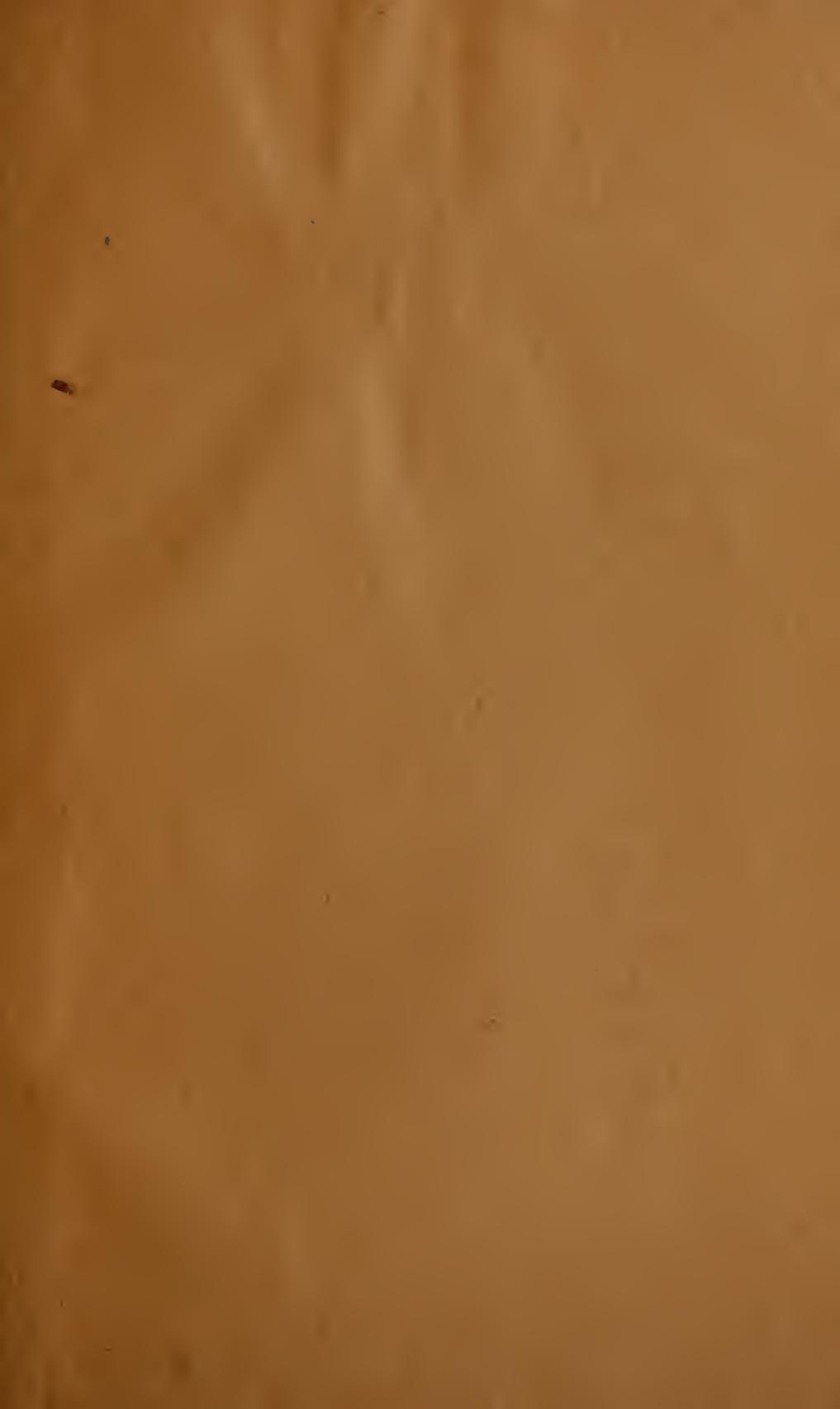
It is clear, then, that the influence of Wace on Laȝamon is noticeable, and that Laȝamon was often conscious of it. Its effect was the development of rime and consequently the decrease of alliteration, and the occasional lengthening of the Old English line to one of four stresses. It is also clear that to imitate the French verse constantly and consistently was not in the power, or according to the desire, of the English poet. His sense of the Old English verse was on the whole the stronger.

#### CONCLUSION.

The verse of Laȝamon presents an interesting spectacle of the unfused mixture of the old and the new, of the activity of instinct and purpose, habit and conscious effort. The old verse forms and the old alliterative formulas are stamped upon his expression, but they take shape in his writing with no strict sense of the laws of their ancient usage. As he ponders over Wace he learns what rime is ; and his pleasure and skill in it grow as his work grows. He learns, too, a new form of verse, but he uses it sparingly, and with increasing distrust. Though his poem reflects his acquisition as well as his inheritance, it is only one new element, the rime, which he elects to make a vital part of his technique. The rhythms of his national poetry are too strong in him to be uprooted. Its oldest forms come most naturally from his hand ; its newer, more expanded lines he receives from his contemporaries, develops and makes his own under a new necessity for fuller speech, and occasionally oversteps with a liberty born of a new example. The verse that results is not unique, for the influences that formed it played upon his fellows also. They stand together as representatives of an old order still unconquered, yet bearing the sure signs of a future inevitable yielding to the new.







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